

INDUSTRIAL STRENGTH

Special Mind Control ISSUE

I.S.SUE



CONSOLIDATED

KMFDM

MEAT BEAT MANIFESTO

SRG

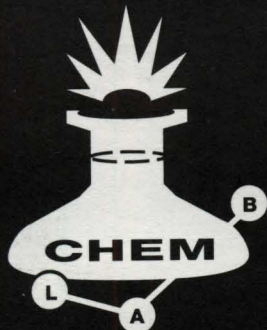
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I.S.



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T H A N K Y O U

Our parents »All the people who took the time 2 write us »Everyone at O.U. with the exception of the slicing edge »Jarid and CHEM LAB »Dan Grzeca (thanks 4 everything)»Shiverhead 4 his patience + music »Sue and all at Netzwerk/I.R.S.»The O.O.C. boyz »The Purple Moose Crew »Sarah Shean + the Suburban Alert Possie»Greg "Chicago Rocker" Dunlap and John Kosareck. »Joe "get a tat" Fritz »All the homies at WSGR and WKDI »Rob Codwell »Tex Avery (RIP) »Jen Cain, Allyson Jopke + Scott Manson»Rob, Matt + Jen »All our friends at NIU » Dave "the Graph Boy" Neswold »John Bergin »Paul Lenord »SRG »Connie Goldman, Susan Lally and all the Vis. Commies »Francis Brook »The Northern Star »Chad Giblin + The boys at Shinders »Buddahnik,Ratnik and Eric »Terminal White »Gibson, Williams, Sterling and Cadigan for inspiring us both »Everyone who has supported us »

»ThanxAgain

4 WORD }

“The road to hell is paved with good intentions.”

Industrial Strength magazine ■ ■ ■ was conceptualized way **BACK** in the summer of 19 **90**.

The first and long forgotten Issue #1 saw print around May of '91 and now, over half a year later, comes issue # 2.

WE *consider it a substantial improvement over the 1st issue, by both visual and journalistic standards. Granted { 8 } months is long enough to improve on anything, so for the extended hiatus we apologize.*

B4 GOING ANY FURTHER **WE** WOULD **LIKE** TO THANK ALL OF THE PEOPLE WHO WROTE **LETTERS**, SENT DEMOTAPES, AND GENERALLY REINFORCED THE IDEA THAT WE WERE DOING SOMETHING WORTHWHILE. **WE** REALLY HAD NO IDEA THE 1ST I.S.SUE WAS GOING TO GO OVER. FROM THE RESPONSE IT GENERATED **WE** CAN ASSUME THAT IT WENT OVER FAIRLY WELL. AND, WHILE WE'RE SOMEWHERE NEAR THE SUBJECT OF DEMO TAPES, SOME OF U THAT PICKED UP ISSUE #1 MIGHT REMEMBER IT SAID SOMETHING ABOUT AN ISSUE #2 **INDUSTRIAL SAMPLER**. WELL TO PUT IT BLUNTLY, **WE** COULDN'T AFFORD TO DO IT. IT SEEMS THAT THE ROAD TO **HELL** IS ALSO VERY **EXPENSIVE**. LOTS OF GREAT STUFF WAS SENT TO US, BUT UNFORTUNATELY **WE** DIDN'T HAVE THE RESOURCES AVAILABLE TO DO ANYTHING WITH IT. HOPEFULLY **WE** CAN USE THE MATERIAL 4 FUTURE **I.S.SUES** BUT, FOR NOW, THAT IDEA'S GOING ON THE BACK BURNER.

Hopefully these { **TIME LAGS** } will

shorten in the future as researchers

perfect *i n t e r a c t i v e*

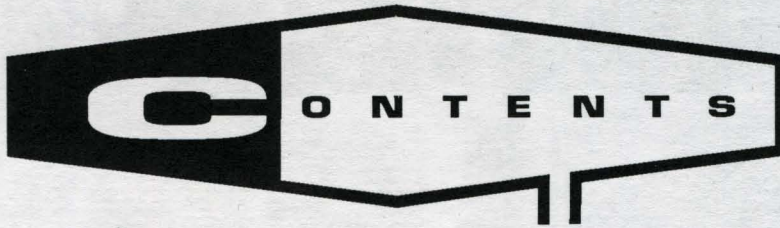
Anti-procrastination technology.

* Well, we're positive you don't want 2 read anymore so we'll wrap this up right now. Stay tuned 4 issue #3 which should (you never know) have **CHEM LAB**, **NITZER EBB**, and lots of other neat stuff.

GOOD BYE AND remember: → If it's not worth doing then go home and **READ** a book

Wrobotnik + NoGood

made u *look*



WHAT'S IN

TERMINAL WHITE

KMFDM

MEAT BEAT MANIFESTO

STEVEN R. GILMORE

SLOW-MO by D. Grzeca

CONSOLIDATED

MY PAL DIONYSUS by A. Edmonds

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ALL THIS AND MORE

industrial

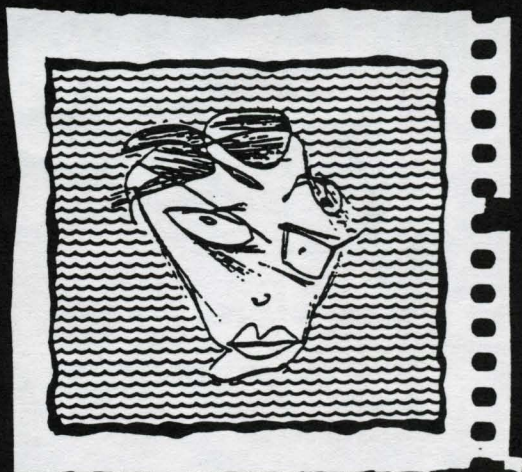
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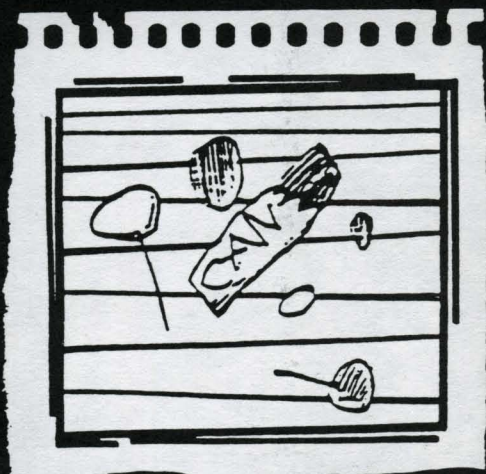
"STRAIGHT TO HELL"



Little Monster



Shop with Mommy

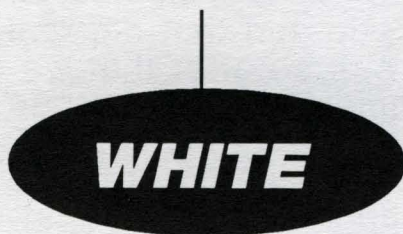


Take the Candy



Go to Jail Little Fucker!

TERMINAL



interview conducted by Joel Scobel + Nogood

WE ONLY KISS ASS 4 FUN, NOT BUSINESS.

It's somewhere between sunset and nowhere on Halloween night and Chicago's Terminal white are passing the time by playing Accolade's TEST DRIVE on the Macintosh. Over a chorus of agitated screaming and roaring engines a small (and confused) envoy from Industrial strength is still trying to figure out who's in the band. Luck is on our side though and Dave Pistrui, TW's vocalist and guitar player, helps straighten everything out.

" So there's Phil, me, Charlie Hustle (Jeff), " who's replaced former drummer Mattucci, "and Adam who's just playing keyboards for us untill we can find someone to permanently fill that position. We use assorted band members, " he goes on to explain, " but, right now the core of the band is Phil, Jeff and myself. "

" Well I think Phil and I were just like ships passing in the night, " remarks Dave on his chance meeting with bandmate Phil Rainey. " We were playing in different bands, met through other people and started working together. It was a match made in heaven so we just kept up with it. We put out cassettes at first and started playing small college towns like Lawrence, Kansas and Lasalle, Illinois. Then we decided to put out a record and naively got into the music business...

and lived happily ever after."

Happily ever after included their first e.p. Death And Love which did far better than either Dave or Phil had expected. The period around Death And Love is also when Terminal White hooked up with their technical coordinator, Skip Fontry. Skip, who also goes by the names Scottie, Flip and Scooter, directed the bands first video " Slaughter Me." The single generated such a favorable response that it got Terminal White onto the Rockpool charts and the video made it to Mtv's 120 Minutes. This was the kick in the ass that the band needed and started them thinking about their next project.

"That's when we did "Hamtramck," Dave explains, " a 12-inch about a town in Michigan, kind of a real life thing. We did another video, continued to work with Skip and that did real well for us. The single did better than the first e.p. so after that we decided to build on the band. We added a drummer and some other people and put out the Worker album. It had remixes of a couple songs along with some new stuff, The album so well it kind of took us to the next level and then we decided to do another record. That came out about a year ago and is called Substitution. After that we just started working on other things."

One of the BIG projects that Dave worked on was a compilation for Nebula Records called Industrial Chaos. The compilation featured fourteen American industrial bands including Terminal White. "That really kind of helped White Records (T.W.'s label) and Terminal White's visibility," Dave says, " then we started to conceive our latest album, The Color Line.

Some of Terminal White's future plans include touring, releasing records and going to Bellvue to chase fire trucks (don't ask). One thing that's not in the foreseeable future, however, is a deal with a major label. "We sent some tape out," Dave confesses, "but the politics of major labels just bums us out so we haven't been too serious about it. We only kiss ass for fun, not business.

WE JUST WANT TO HAVE FUN AND MAKE MUSIC."

interview by Paul Herbert + Jason Kneen



TECHNOLOGY OF THE NEW WORLD ORDER

Technology can be defined as "the sum of the ways in which a social group provide themselves with the material objects of their civilization." When Industrial Strength talked with KMFDM's Sasha Konietzko technology became something of a recurring theme. With the Gulf War and the German re-unification all happening within the last year it's not surprising.

Industrial Strength: How did KMFDM get started?

Sasha Konietzko: It all started like seven years ago. I did a performance project called KMFDM and a half a year later I met En Esch. He was drumming with me in a band called Missing Foundations, a band from New York City. And well we ran into our guitarist two years ago, something like that. So far En Esch and I were basically doing KMFDM, recording stuff, doing some tours, like small tours in Europe. All of a sudden it got pretty big.

IS: So KMFDM started out as performance art?

SK: No, not really. It says some stupid shit about that in our press kit. That's typical promo department shit. It was just a way to try and explain to people what I was doing. I was actually doing a lot of visual arts and then I started making sound tracks. Then I worked with people that did visual performances and I did my stuff for their performance. And then I got into more and more denying the visual way of industrialism and I got more into what I call ultra-heavy beat. Disordered drum machines and just shit like that.



IS: How did you get hooked up with Wax Trax?

SK: First we were on our own label, then we signed to a British label and then back to a German label. They started licensing our records to Wax Trax for the territory of the United States. Wax Trax got in touch with us one day 'cause they had interest in signing us directly.

It was just like small step in the whole development.

IS: What's a typical approach you might take when working?

SK: It depends. Mostly it's sort of starting on bass lines or lyrics. I think working with bass lines, for myself, is more efficient actually. I used to play bass a long time ago and that's still my instrument, sort of. So when I have a bass line I just set the beats into it and most of the time the lyrics, they are just there.

IS: Ever have any problems converting your sound for a live performance?

SK: No. It's a little rougher and just, you know, it's just live. We put on a show that's human. The message, if there is one, is very basic, very human, although elaborated. Everybody can understand it and identify with it. We find a lot of kids that can even sing the German lyrics along with us. That's what really amazes me. American kids singing the German lyrics. That's fuckin-A skippy.



IS: What kinds of problems have you run into while in America?

SK: Censorship. Like lyrics and graphics and stuff. But we're doing what we can to sort of stand up against it. We don't have much to say here in this country because we're Germans. There might be the point where the American authorities don't want us in the country anymore because we're just like raising a little fuss about it.

IS: What's the censorship position in Germany?

SK: There is none.

IS: None what so ever?

SK: Well sure, there is an authority that makes sure kids don't get to watch fucking with dogs or something. (In Germany) you can buy everything except guns. See that's the weird point. You can buy drugs and guns and shit everywhere, but you can not buy KMFDM records everywhere. That's so strange. The state in this country is like this: you have to think what the moral majority thinks and if not you're, just like, being persecuted. And if you don't do something soon it'll get worse. You can make up your mind and just wake up and stop dreaming that shitty little dream of "we're the greatest", because you're not. You're suppressed and you're exploited and somebody else is telling you what to do.

IS: Last year the American government down-played any protesting against the war. What was the situation like in Germany?

SK: It was totally the other way around. The majority of the young Germans went into the streets and demonstrated against the Americans and against the war. Which is as stupid as everything else. It's sort of a twisted thing because the Germans lived from the American's money for 45 years enabling them to build up one of the strongest economies in the world. I hated it. I was in Germany at that time and I turned on the TV and saw demonstrators throwing stones at the American Embassies. It so disgusting. There were bigger problems that the people had to think about at that moment than just to be stupid.

IS: Also, because of the war, we didn't hear much about the re-unification of East and West Germany. What do the Germans think about it?

SK: Well everybody thinks it's really bad. Actually it was predictable that it was going to be bad and people did not want to believe it. Now they see it and live it.

IS: What do mean by "bad"?

SK: It was very obvious that the East German folks were not educated enough and not aware enough of what was going on to make up their minds in a real objective kind of way. So they gave away their country, their autonomy that they just gained by dethroning the Communist government. They gave it away for West German currency. Now West Germany does not have unemployment anymore, but East Germany has 5 million unemployed people which is more than half the working population. Nobody wanted to listen to the people that said it was going to be bad. Everybody was totally euphoric and like let's be merry and get let's get drunk in the streets and all that shit. And then they woke up and it was still strange. The East Germans are not our brothers and sisters because we've been separated so long. They don't speak the same language and they don't trust the West Germans. And we consider them to be dumb, because they are. They are not dumb, but they are uneducated and lazy in a way that the capitalist system would describe it. If you're living in socialism or communism you don't have to work because you get it anyway. You get your money. You don't get much money, but you get it. In the West German society you have to work really hard and you can get really, really rich. You see "I do this, I get that. I do more of this, I get more of that." East Germans, they can't imagine that kind of lifestyle. It's not working. And the infrastructure of (East Germany) is so bad. They don't have highways, they don't have rails for trains and shit. And the West Germans, in the first place, said, "Well we've got to give you everything, like all the autobahns and the train systems and you're going to have Mercedes and BMWs and color TVs soon." And then they found out it's not worth the investment.



S: So the West Germans aren't doing it?

SK: No, they are not. They're totally not doing it.

IS: Is there a problem with too many East Germans moving to the west?

SK: Oh yeah there is. There's still a couple of hundred refugees everyday and nobody wants them. Nobody can handle them and they're not qualified to do anything. If you were a doctor from East Germany and you wanted to get a job in West Germany you'd probably end up better if you applied for a job as a brick layer because then you'd get paid more than an East German doctor.

IS: Is it just the quality?

SK: Yeah, it's just the whole standard. If you travel the country things remind you of just after the second world war. The buildings still have the bullet holes. Everything is gray. In many, many places in the cities it's not common to have running water to the flats. You have it in the corridors, but not in the flats. (East Germans) freak out when they see just a normal West German magazine, like a lifestyle paper or something, they fucking freak out. They see marbled tiled bathrooms and a functional kitchen and they don't have it. It's a big step and they try to overcome the step in a day or month or so, but it'll take ten years 'til the levels get a little closer. Basically they just created an A and a B class society and it's obvious who the B class is.

IS: Like we said, we really didn't hear anything about it over hear.

SK: Well no because the Gulf Crisis was like more important. I mean what's that shit all about? It was so predictable, again, that the United States and the Allies would be able to bomb Iraq back into the stone age. Nobody had a doubt, they just did it and went like "Oh! Big deal!" There is no big deal, nobody got hurt. Just like accidentally in maneuvers and shit. It was so easy. Technology works. It's the same phenomenon between West and East Germany. Technology works and technology makes it happen and even though you're doing the best to keep the technology standard as high as possible, you're still not satisfied with the results. (Sasha's face twists into a wicked smile) Man I love America. Beat the new world order.





The interview

meat beat manifesto

Industrial Stength's Jason Kneen
caught up with Meat Beat's **Jack**
Dangers in Chicago a while back to pick
his brain. It went something like

this:

IS: What impact has **technology** had on music?

JD: Technology dictates where music's going to flow. With the invention of the electric guitar came rock and roll. Same thing with the amplifier, how Jimi Hendrix got his start. Music always follows after technology, even on a basic level. With MIDI and sampling it's possible now to be really free with it.

IS: Has it given rise to a truly unique musical form?

JD: *The only form of music close to it is really tape collages and stuff. There's even people, the Dadists, they were doing that in the thirties. Burroughs was doing it with literature. It's good to have different music styles. It's just the whole evolution of music. Where it's going to go next is anyone's guess. Where ever it goes it's always going to use inferences from the past.*

IS: What about **sampling**? Where do you stand on the subject

JD: I like the whole idea that once something's commercially available it's in the public domain. I don't see any problem with just using it. That's other people's problems if they don't want you to use it. It's really an old idea. Just taking something which is public domain and making it your own piece. The only thing I see wrong with what can happen with this type of music is the same thing with pop art. Warhol took a picture of Marilyn Monroe, screen prints of her, and them in his work. People can look at that and see it not really as Warhol, but as Marilyn Monroe, and he becomes second place. And that can happen in music. Take Public Enemy for instance, and just refer it to James Brown. "Rebel without a pause" is basically made up of James Brown songs.

IS: What advantages, musically, does sampling confer?

JD: It's so easy just to say what you want with lyrics. I think it's harder to be more abstract about it. Trying to get an idea across just by using samples and not lyrics. I think if your more abstract about it, it make you think more. Otherwise your just preaching, it's going to in one ear and out the other . If you say something that's going in there, staying in there six months later you're suddenly realizing what it might be about. I think it has a bigger impact to that than just having something painfully obvious. Picasso was a perfect example. That's what he was about.

IS: Meat Beat seems to have evolved past performance art as an integral component to just concentrating on the music itself. Why is that?

JD: We did it for four years. We wanted to do something else. It was just we didn't want to get a name for ourselves as being a dance company or something like that. It really isn't the most important thing. We just want to present music that can speak for itself. People always go for the lowest common denominator. Always bracket thing and pigeonhole them so they don't have to think about it too much. It's more in literature that it becomes apparent. If you try to explain to someone what a band sounds like in print you're going to refer to what you think they sound like. Radio, you just play the music. It's up to the listener to decide what they think of it.

" We're more of an agricultural band than an industrial band. I think we're closer to Jethro Tull than the Ford Motor Company."

IS: WHAT'S THE RADIO SITUATION LIKE IN *ENGLAND*?

JD: *It's a totally different system over than over here. There's no such thing as college radio. There's no TV programs designed for alternative music. It's really unhealthy. There's no real radio programs. There used to be the John Peel show on three nights a week. It's on once a week now at one o'clock Monday morning. We don't hear alternative music at all over there on a media level.*

IS: *Last question. Why did you leave Wax Trax?*

JD: *It was nothing to do with us. We're signed directly to Play It Again Sam in Europe and we were just licenced to Wax Trax over here. Then we moved onto Mute/Electra, which was good because we just met so many people who were saying that they couldn't get our records. But now it's the total opposite. We haven't compromised at all.*

INTERVIEW WITH

When he was four Steven R. Gilmore had one of his drawings on the T.V. show *Romper Room*. It was a picture of a giraffe and he still remembers it vividly. You and I, however, know Steven R. Gilmore as the Vancouver baes SRG design and for the incredibly surreal and haunting record sleeves he's designed for such bands as Skinny Puppy, Hilt, and Manufacture. *Romper Room* wasn't Steve's only influence though, he's also a big fan of Disney films, "but not *Bambi*," he tells us, "That one sucks," and especially the work of Salvador Dali:

SRG: I think the biggest turning point for me was when I was ten and I saw some Salvador Dali stuff. It just blew me away. It was so creepy that I couldn't believe someone could do that with their hands. I kind of just went from there.

IS: How did you get involved with the music industry?

SRG: I dee-jayed for a while to make money and met bands while I was doing it.

IS: So what kind of music do you listen to?

SRG: The Wolfgang Press is my favorite band, Nick Cave is another one. I listen to a lot of stuff, it's kind of eclectic really. I do listen to industrial music as well, but I can only listen to it so much.

IS: How did you end up doing sleeves for Nettwerk?

SRG: Well, I was doing sleeves for a band Kevin Krompton (cEVIN Key) was in and that's where they saw my work. Kevin came to me to do the first Skinny Puppy sleeve. So we worked something out, showed it to Nettwerk and I did a whole bunch of sleeves for them after that.

IS: How much freedom do you have when your doing a sleeve?

SRG: A lot! I generally do whatever I want. A lot of the times the band wouldn't even see the sleeve until it was on the shelf. Sometimes there were difficulties, but not too often.

IS: Whats the process you go through to create a sleeve? Do you do several roughs or is it based on serendipity?

SRG: A lot of it is really intuitive actually. I've got such a short deadline anyway, it's usually just a couple of weeks, so I kind of throw around ideas and listen to the music. I do talk to the bands beforehand to get a general idea of what they would like and then I just go for it. I won't just throw things together and hope they'll stick. I'll sit down and put elements together, watch movies for color (Disney) and hopefully it works out. I have a lot of images on file, so if there's something I've been wanting to use for a long time and the right project comes along I'll use them.

IS: What about your typography? You've created your own typefaces for most of your sleeves, when did you start doing that?



SRG: I started creating my own type for Skinny Puppy. I've got about five completed typefaces from A-Z, numbers all that good stuff. Now that have a Macintosh I can do my own typesetting.

IS: How long have you been using Macs for your artwork?

SRG: I've been doing all my work on the computer for the last year or so, it's incredible. I don't think I've done anything conventionally since bought it. I originally got it because I was sick of paying typesetting bills, didn't realize all of the wonderful things it could do.

IS: What's the most recent project you've done?

SRG: The most recent thing would have to be the Manufacture cover. That stuff I'm really happy with. Not so much the album as the two singles.

IS: Are those your favorite sleeves out of all the ones you've done?

SRG: Actually my favorite sleeve is probably the Viviset, V (Skinny Puppy sleeve).

IS: Why that one in particular, because of the X-rays on it?

SRG: Yeah, I started with my own skull in the middle and...

IS: That's your skull ? (tone of sheer amazement)

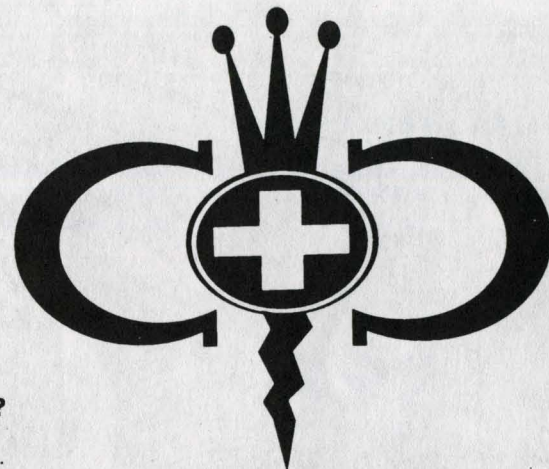
SRG: (countering with a wicked laugh) I just asked my doctor if I could my head X-rayed. Then I asked a friend of mine whose dad was a doctor to get me a whole bunch of X-rays so I could kind of make a creature out of my head. So that took a long time, it was probably one of the hardest sleeves I've ever worked on.

IS: Which one do you like the least ?

SRG: (laughing) I won't say I don't want to embarrass the band. It's not on Nettwerk anyway. It was for this rock and roll type band. (laughs) Well they only gave me three days to do the sleeve and when I saw it I just went 'Oh my god.' It didn't last long on the shelves, so I felt better about that. At least it wasn't going to be around for very long.

IS: Well that about wraps it up. Thanks for your time and good luck in the future.

SRG: Thank you



CHRIS + COZEY LOGO

SKINNY PUPPY

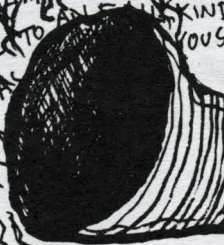
"SLOW-MO" (RE-VISITED)

WRITTEN/DRAWN
1991 DAN GRZECA



BROKE THE VICTROLA AGAIN...

BECKY DEER
SHE WAS A GAMBLIN' GAY KIND
SHE DROVE ME TO ALE HOUSE
ALL IT SAID WAS
OUGHTA, M
OUGHTA



(THAT DAMN BLOND-WOOD CONTRAPTION)

... SPITTIN' DOWN-HOME



WAILS-AND-TALES (OF REMINDERS) LONG SINCE PASSED ... GETS ME



ALL RILED UP (EVERYTIME)...

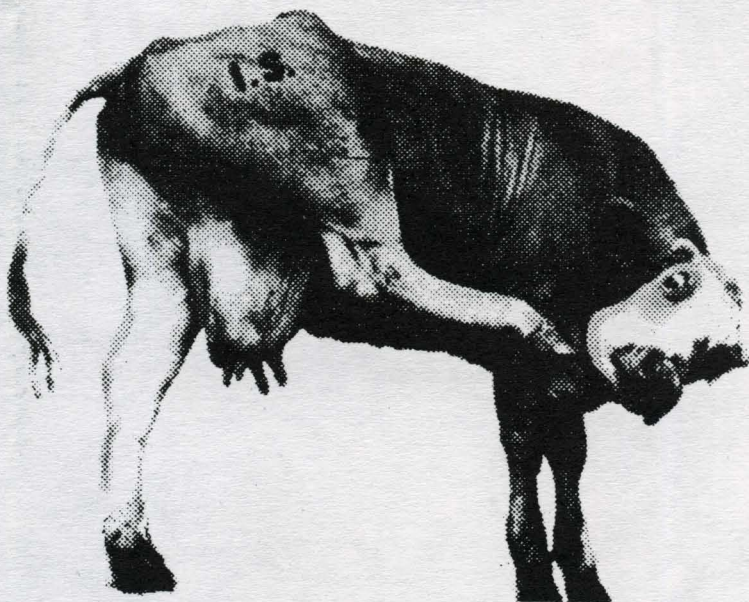
GOTTA FINISH WHAT YOU START...

END

**CON
SOL
IDATED**



BULL



?

The day did not go as planned. We were supposed to meet Consolidated at First Avenue in downtown Minneapolis sometime around three. At four when there was still no band we started getting antsy. Five o'clock came and went and still no news. We decided to kill an hour at Taco Bell and came back at six to see what was up. A small crowd had gathered outside, but the band was nowhere to be found. At seven o'clock we got word that their bus had broken down somewhere in Iowa or Nebraska, no one was really sure. The only thing we did know was that our chance of doing the interview wasn't good. To make things worse we couldn't even get back inside the building because the guest list was on the bus. Over an hour later when we were still trying to decide whether or not stuff like this ever happened to Jason Pettigrew the bus finally arrived. The events that followed can only be described as chaotic, but somehow it all ended up with us backstage with Consolidated frontman Adam Sherburne.

Industrial Strength: How's the tour going?

Consolidated: Well this is the worst drive we made and we had vehicle problems so we're in the middle of the Spinal Tap zone in all phases. We're just trying to deal with it.

IS: What were sales like for the last album?

C: We pay pay no attention to sales. I guess Nettwerk's satisfied. I know it's more than the last one.

IS: So you have to satisfy Nettwerk sales wise?

C: They have to feel satisfied. I mean I don't know if they'll drop us if we don't satisfy that. It's just something that the band doesn't

really consider.

IS: Was there any change when you went to Nettwerk/IRS.

C: There are subtle changes. IRS's interests now need to be recognized. Not by us, but by Nettwerk. So, ya know, we're fully within the machinery dealing with the contradiction in conflict and bullshit of being on somewhat of a major.

IS: How long do you think Consolidated will last?

C: It could end after this record, it could go on for a while. We just try to recognize how many lines we're crossing in terms of concessions made & concessions we don't want to make. We just try to keep in touch with each others needs, our family needs & our community needs. We're just trying to like, not burn each other out.

IS: Do you get a lot of resistance from within the industry?

C: No. The industry always wants to feel like they promote criticism and progress. So, if we sold records, any major label would be happy to have us to give the illusion that So, once again we act as a dupe for the legitimacy of an industry that doesn't want any criticism.

IS: Are you guys involved in any active fight against censorship?

C: Censorship is an activity we let other people deal with. What we deal with in San Francisco in terms of civic involvement are: One group called Feminists for Animal rights we support financially. A group called California Abortion Rights Action League,

Phillip and I both work for. We support a group called Omega Boys Club, which is a high at-risk youth inner city organization for young brothers and sisters who are involved in drugs, firearms, crime, whatever. (They) try to get 'em through high school & get 'em into college. So we have our work in that area cut out, definitely.

IS: How long have you been working with the Boys Club?

C: Three years. We just give them money, 'cause they take no city. no state and no fed money to get co-opted by. They just do it themselves. They get kids who never would get to high school, through high school. Get 'em through the fuckin' bad areas, get 'em recruitment trips, get 'em shipped off to college. Not saying that's an ideal social solution. But in San Francisco when you get removed from an environment that almost immediately, inevitably promotes your death, getting shipped out is not a bad idea, but I could have used better terms.

IS: Do you ever have problems at your shows with people there to purposely cause trouble?

C: Yeah. Well, have you heard our album? White American Male Part 2, Those are skinheads facing off with us in the crowd at Tallahassee. What we ended up putting on the record is only a tenth of what went down in the recorded session.

IS: Have you ever had any actual threats from groups like that or the KKK?

C: We're not known enough yet, but we anticipate them soon. If we get any more recognition.

IS: Do you think there's going to be a regression in the next decade of civil liberties?

C: It's been well established over the last decade. Obviously the Reagan administration, into the Bush administration, has stated clearly, given incontrovertible signals that they aren't interested in advancing civil rights. They aren't interested in advancing affirmative action. They're not interested in women's rights because of the fundamentalist trend towards controlling women's reproductive rights. I think it's already happened, it's been going on for twelve years. We're in that sort of state of peak reactionary, conservative pathology.

IS: Is this sort of what you getting at with the term friendly fascism? This sort of inseparable link between corporate and political America?

C: Well, in a way, some of those aspects of fascism relate to classic fascism, but business and government relationships were never that mapped out as they today. Now they know what they can gain from each others support. So our definition of friendly fascism, even though it entails the same kind of nationalism, militarism, imperialism and racism as I) before, also incorporates new uses of technology in controlling people. The information complex (media, TV, music, whatever) constantly reinforces the status quo. That's how you can do it without so much violence

IS: What ways can we, as consumers, do to combat this?

C: We'll all just have to search out our own forms of alternative information to find out who's fucking who, who represents the interests of people and animals and who sort of cares about consideration and compassion and identify with those people. As consumers anyway, that's what you do as a consumer I guess.

IS: How did you react to the way the Gulf war was merchandised?

C: It's still the same. It's another case of constantly legitimating that which you can't prove the legitimacy of. You just manufacture consent. The point is that the merchandising of the Gulf war is one component of legitimizing the whole overall character of the American system. You can always critique the war, you can even critique the president, but you can't critique the fundamental character of the American citizen. And once you've gotten people to say, "Well if the the American system's designed to police the world, then how can we critique a president for enacting on those principals. And then, how can we critique the military for going out and doing the job of policing the world. It's a very complex system of institutions that work inter-wovenly to reinforce this idea that America is right no matter what we do.

IS: You say on your album that we need to find alternatives to war. Could you tell us what some of those might be?

C: Sure, starting by taking out of power the power structure. Namely men, men who, if they're not involved in a war they're always preparing for one and getting people to feel like you need to have one. That's a Consolidated, sort of utopian, preface to a solution. Not a solution, but a preface to a solution. Take the whole warrior mentality, as Naom Chomsky calls it, out of the power structure. Then people start considering each other, they consider species that can't articulate their own interests and they consider the environment. We vote and we endorse nonviolent action. We're not going to not endorse violent armed revolution if it coincides with the interests of people who have no alternative. We would definitely say that men have got to start being sensitive to the

needs of those,e that they've always oppressed. On a political level, on a social level, and a cultural level and universalize it & internationalize it 'cause men all over the world need to control. It's not just America, it's not just Europe. It's in the east, it's everywhere. So no utopian answers, just ideas.

IS: How long have you been doing the Q and A sessions after your shows?

C: Two full tours and we will continue to do it. It's just like we talk shit about democracy and people in the press talk shit about us being too preachy. So, in our own interests it makes sense for us to democratize the club environment by giving the people the mic. And hopefully for people who think we're too preachy, it'll make sense to them that if we're gonna preach for fifty minutes we give the mic to other people too so they can be heard as well. It works really well for us. The music is essentially the same every night. With us it's sort of a real pop show and afterwards we wanna make sure people get heard.

IS: Has there been an increase in audience/listener response since the last album?

C: Immensely, we got tons of mail. So much now we can't return it.

IS: Yeah, we read that you've always made a real effort to return correspondence.

C: We did. We did up until this record. Since this albums been released we got so much tonnage we just can't do it. It's impossible We want to just encourage any kind of thought. Hopefully two way , two way's the best, but if it's one way, fine. If (people) want to write us, if they want to act on what they've gotten from us that's a small victory.

IS: OK then, thanks a lot.

C: Our pleasure. Thanks for coming and hanging out. fin

ONCE UPON a time... MY PAL DIONYSUS EPISODE 2 WE WERE AT THIS GUY JUAN'S PARTY



D: HAVING FUN?
Me: YES.
D: OH SHIT.
DON'T LOOK
Now but...



THE LASSED US W/ BARBED WIRE
LASSOS...



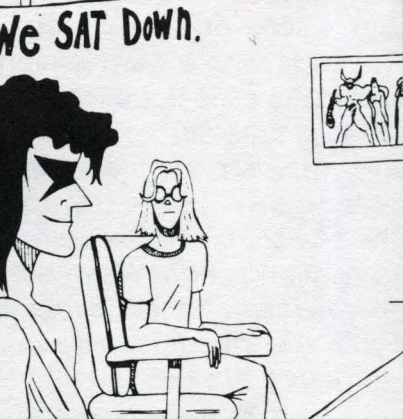
THE NEXT THING I KNOW...
IT WAS MORE LIKE A
HALLWAY FROM AN
OFFICE BUILDING.
WERE IN A CAVE... ACTUALLY.



I TURNED AROUND IN TIME 2 SEE
A HORDE OF DEMONS
APPROACHING US.
THEN THEY BEGAN
TO DRAG US
DOWN.
WERE AT A DOOR.



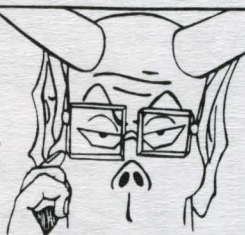
COME IN
Boys...
Have a
seat.



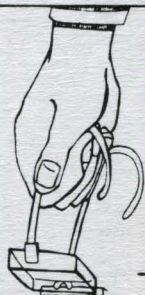
Then we
HAD
Come in.
We SAT Down.

HADES got RIGHT TO THE POINT.

→ NOW DIONYSUS, YOU KNOW THAT EVER SINCE THE TAKEOVER THINGS HAVE GONE DOWNHILL.



IT USED TO BE SO SIMPLE. ARE THEY GOOD OR ARE THEY EVIL? SIMPLE. NOW THERE'S CHARTS, GRAPHS, PULLDOWN MENUS... WHEN I WAS IN CONTROL



EVERYTHING WAS IN ORDER & WE NEVER HAD "MANAGEMENT MEETINGS." THERE WAS NO "FEEDBACK." SO DIONYSUS...

YOU'RE THE ONLY ONE WHO KNOWS WHERE HE IS. YOU HAVE TO WAKE HIM UP & GET HIS HELP.

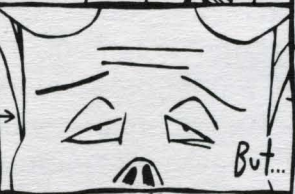


YES UNCLE?

I'VE HAD ENOUGH & SO HAVE A LOT OF OTHER GODS. WE THINK A REVOLT WOULD BE SUCCESSFUL, BUT WE NEED ZEUS' HELP.



THAT'S A GREAT IDEA YOU'VE GOT THERE UNCLE, BUT I'D SAY IT'S BEST TO LET HIM SLEEP.



But...

BACK IN THE VAN AT JUAN'S



THAT THING THAT JUST TOOK PLACE.

AND WHICH THING MIGHT THAT BE?

...YOU KNOW YOUR UNCLE IS A REAL ASSHOLE.



DID THAT REALLY HAPPEN?



YES. HERE, SMOKE THIS.

WHAT?



TO BE CONTINUED

*

We write 'em, you
read 'em

• STATIC

Chem Lab 10 Ton Pressure Fifth Column Records

If you haven't picked up this first release from Chem Lab yet then take a study break, boost somebody's car keys and head for the nearest (respectable) record store. 10 Ton Pressure is four tracks of IC-cold industrial psychopop spoken in the language of twisted electronics and screaming human computers. The music wraps itself around heavy percussion creating a sound that kicks your ass both on and off the dance floor. All four songs (Filament, I Still Bleed, Blunt Force Trauma & Black Radio) are pretty damn good. They've got interesting samples, spastic rhythm and neurosis inducing vocals.

Front Line Assembly Tactical Neural Implant Third Mind

Tactical Neural Implant, the most recent release from Front Line Assembly, differs greatly from the bands previous efforts. It leaves the more upbeat techno-pop elements of Gashed Senses & Crossfire behind and subdues the driving sixteenth beats of Caustic Grip. The result is

an extremely complex album that marks new musical territory for FLA.

Conceptually the album is a Gibson-esque plunge into the realm of things around the corner. It's like hitching an hour long ride through cyberspace inside the minds of Bill Leeb and Rhys Fulber. If you don't know where you're going, you'll just have to find out after you've been there.

The cyberpunk gimmick may be old hat, but this album has the substance to turn it into a tangible reality. The majority of sounds are thickly layered electronics that continually fold back into loops and out again like some impossibly fractal object. This complex layering of sounds also serves as common ground to link the album together into a seamless whole. Songs like "Gun" and "Bio-Mechanic" take this aural landscape and fill it with hard beats and strong electronic rhythms. Others still build upon it ever so subtly, like a nightmare gnawing at the fabric of an otherwise pleasant dream. The atmosphere of Tactical Neural Implant is al-

ways familiar, but never the same. "Where are we going?" Someone smiles, "You'll find out."

Itch Dyin' To Be Jesus Netzwerk

There's not really much to say about Itch other than it's got to be the worst thing I've heard since my cat got stuck in the garbage disposal. The only reasons I can possibly see for Netzwerk deciding to sign these guys is for a tax write-off or an unexpected outbreak of ergot. The music is reminiscent of the Dead Milkmen played too fast on an old turntable. The vocals an ungodly combination of whining and moaning, the perfect complement for lyrics like "Garlic won't stay you and neither will the cross/You're not of the living dead and Dracula is not your boss." To top it all off the album sleeve's full of really bad artwork. Steer clear of this turkey. It's definitely one Itch you don't want to scratch.

Users of the Wicked Gravity Breaking Through the Fifth Wall

On the fringe of human existence there is a place called Tuscon.

It is a locus of unspeakable evil and profane haircuts presided over by an ancient sect known only as the Users of the Wicked Gravity. They lurk about in the musical underground spreading disease and industrial mayhem to any who would partake. Their chaotic and warped reality is constructed from sampled bits of old dreams, virulent lyrics layered over loops of hallucinations, electronics and guitars fused together with the remnants of fractured sanity. And this is only their demo.

Code Industry Structure Antler Subway

Not bad, but not very original either. Structure sounds pretty much like any other techno-industrial record. After a couple of listens most of this six-song disc even starts sounding the same. The exception to this is "Crimes Against the People." For some reason this song sticks out. Perhaps because of the guitar sample or maybe the lyrics. I don't know for certain,

but if all the tracks on Structure sounded more like "Crimes..." it would be a much stronger release. - Rob Moeller

Sharkbait Blowtorch Face-Lift Primitech Releases

If Test Department and Slayer did an album together it might sound something like this. After listening to so many wimpy industrial bands it's nice to hear something heavy. I also like the fact that they don't rely on keyboards and, instead, use "instruments" like fuel tanks, jackhammers, electric grinders and even a blowtorch. I wish more bands would use instruments like these instead of the newest and most expensive synth. This is worth checking out just for the fact that it's different from most of the stuff that's out right now. -Rob Moeller

Leather Strip Object V Zoth Ommog

I actually like this. (Editors Note: Rob hates everything.) Heavy and annoying beats and someone who in the strangest way reminds me of Jim Thirwell on vocals make up this disc. By throwing in some great samples and guitars Leaether strip manage to keep the listener hooked. the last song, "Black Gold," is the most interesting. The music is pretty upbeat and is combined with hateful lyrics like, "I hope it makes you sick/take off your greedy hands/You fucking prick." Stuff like that always cheers me up. -Rob Moeller.

Excessive Force
Conquer Your House
WAX TRAX

"Hey! What are you doing today?"

"Nothing really. Why?"

"Well I have a couple of free hours and was thinking about making a record."

"That's a good idea. I need some extra money."

That's about what this sounds like. A dumb Saturday afternoon project. I was expecting a lot more out of this, especially considering it's basically a collaboration between TTK's Buzz McCoy and Sasha from KMFDM. As usual though, I was dissapointed. Hearing the

same song with the same beat from every band is starting to get real boring. -Rob Moeller

Wiseblood
Pedal to the Metal
Big Cat Records

If you've heard Wiseblood before, this long-awaited release is nothing like the last three. It has a whole new and entirely different sound that stands apart from the rest. Roli Mosimann and Clint Ruin have completely abandoned their previous heavy industrial noise for a more exploratory style. The four song disc carries out its musical variety in each song. It ranges from a screeching rap to a jazzy tempo which has weeded its way into more of Clint Ruin's releases of late. At first listen i found myself wondering if I had the right record on the turntable, but when the threatening, guttural lyrics starting belting out of my speakers, my query was answered in full. It's not a disappointing surprise that the duo has changed completely; in fact I found myself pleased that they did.

- Jay Forness

Chris Connelly
Whiplash Boychild
WAX TRAX!

Finis Tribe, Revolting Cocks, Ministry—three bands all of which Chris Connelly has lent his musical talents to. Now, with Whiplash Boychild, Connelly has become a full fledged solo artist. The album starts out with the track entitled "Daredevil", a tune with a catchy backbeat and lyrics which were probably written for a bitter ex-lady-friend. The album seems to get better and better with each song with each track being different from the other. "The Hawk, The Butcher, The Killer of Beauties" with its piano and background vocals, has Connelly reciting lyrics in a way someone might read aloud a piece of poetry. With this album, Connelly has established himself as a separate identity from his previous musical endeavors. All in all a very good album.

Cop Shoot Cop
White Noise
Big Cat Records

After some messy situations with Circuit Records, (who released CSC's brilliant Consumer Revolt LP) who folded in the midst of recording White Noise, the band was picked up by Big Cat Records out of the UK...Anyone who has witnessed Cop Shoot Cop's live shows can attest to the fact they could have won an arm-wrestling contest with Throbbing Gristle hands down. (They'd probably be at a draw with Test Dept. though.) High and Low Bass guitars complete with the clamor of a real fucked-looking percussion kit and sounds/tape loops generated by sometimes Foetus keyboardist Jim Coleman...White Noise takes up where Consumer Revolt left off; what you've got here is a rather convincingly heavy-handed indictment of society and how we live it, from the bastions of the powerful to ego-strokes who think going to a protest is a good way to pick up chicks. I guarantee that listening to this release from CSC will make you want to go out and strangle the nearest power-tie as quick as a bunny. -Dan Grezca

Shiverhead
Darkhouse

A few months ago I saw Shiverhead perform in Milwaukee, his home town. I was impressed and obtained a copy of his first release, Darkhouse. There are seven tracks, all of which are pretty good. Enjoy the Violence (with a great Jane's Addiction sample), Darkest Feeling, and Dream were three of my favorites. Darkhouse doesn't suffer from the some of the problems that seem to occur with other new groups—like mimicking better known groups or trying to cram too many ideas/sounds into a song. Darkhouse is an impressive first album from Shiverhead and I am looking forward to future releases.

(Write to: Dark House Recordings/PO Box 17534/Milwaukee, WI 53217-0534) - Joel Scoble

How to Use Machinery Machinery

Representing the Berlin Teknik scene, Machinery records sports five impressive industrial bands (And One, Dance or Die, Oomph, Snog,

and the Swamp Terrorists) from Northern Continental Europe. How to Use Machinery is a six song compilation featuring a sample of each band's work as well as some of the mandatory background info. Following are some short overviews of each of the five Machinery acts:

AND ONE - This is pretty straight forward electronic dance music and the least interesting of Machinery's five bands. However, they are the youngest of the Machinery acts and will more than likely improve with time.

DANCE OR DIE - Same approach as And One, but with much better results. Dance or Die captures the essence of Dance-core industrial and are a fave on the Berlin club scene. Their album 3001 serves as the soundtrack for an, as yet, unfinished sci-fi film and contains a good mixture of songs.

OOMPH - Vicious electronics and mind numbing beats make Oomph a force to be reckoned with. They've got the same kind of intensity that characterized early Nitzer Ebb. Heavy guitar sampling

makes their Ich Bin Du single the strongest thing I've heard from Machinery yet.

SNOG - The newest edition to the Machinery label, Snog sound something like KMFDM circa UAIQE. Their mix of Eastern and Western influences makes them pretty interesting, but not something I'd be excited about listening to very often.

SWAMP TERRORISTS - The most familiar band on the Machinery label, the Swamp Terrorists put out incredible music, but with the unfortunate side effect of having vocals that sound like McGruff the Crime Dog. You can get the basic gist of what they sound like from the Rebuff! single or any of their pseudo-domestic releases.

Terminal White **The Color Line** **White Records**

TW's album The Color Line is, above all, a solid piece of work that explores the nuances of what we would call pop music. It's constructed from upbeat rhythms and accessible melodies with influence from all sorts of musical genres from jazz to techno. Dave Pistru's vocals are at the same time disconnected and empathetic,

like someone reflecting on past events from a first person perspective. Some of the albums stand out tracks include "This Girl," "Angry With Passion" and the saxophone ambient "Alley Cat." The best song by far, however, is the albums last song and title track "The Color Line." Its agitated tempo and pervasive dance beat make it really stand out.

Skinny Puppy **Last Rights** **Netwerk**

Last Rights, the latest project to emerge from the collective conscience of Skinny Puppy, delves farther into the forbidden recesses of the psyche than anything they've done to date. From beginning to end they guide the listener through a horrific dreamscape of bad trips, phantasms and nameless horrors. Billowing toxic clouds sweep the senses seeking a foothold deep within the subconscious, nestling down between desire and outrage. With perverse delight, Skinny Puppy shatter the bounds of reality and engulf the naked mind in waves of musical nihilism. The only real disappointment on the album is the song "Killing Game." It's way too straight-forward com-

pared to the rest of the album and has Ogre trying to sound like Martin L. Gore on vocals. Besides that little glitch, though, Last Rights is a strong album that sends Skinny Puppy reeling off in a direction far from the stagnant ground so many bands find themselves stuck on.

Spit **Persecution of Genius** **N.T.S. Productions**

BEFORE: Saliva, being a useful bodily fluid, has a variety of redeeming qualities. Spit, on the other hand, has none. Saliva, for one thing, is essential for digesting food. Spit merely gives the listener painful stomach cramps. Spit definitely ranks as one of the five or ten things I would never want in my ears and this is no exception.

AFTER: Weeks later I want to kick myself for ever thinking such thoughts. No wonder the album is called Persecution of Genius. At first listen I merely dismissed Spit as little more than a hole in the ozone or a seismic anomaly. Now the damn thing's growing on me like some kind of

rampant fungus. But Spit isn't really the kind of music you warm up to easily. Musically it's half industrial and two-thirds experimental, lurking in some dark crevice between Throbbing Gristle and the works of tape collage artist John Cage. So if you're looking for something in the realm of DIFFERENT, Spit may well be worth your while.

Batz Without Flesh
No Memory
N.T.S. Productions

By the end of summer you should be able to get your hands on a copy of the new release from Batz Without Flesh. But, if you've never heard them before (or heard of them) then you'll probably want to pick up their last album No Memory. The Batz have a unique sound that puts them a cut above standard industrial fare. Their music has a strange allure that comes from a combination of ethereal rhythms laced with solid percussion and the discordant vocals of bat-man Claude Willey. Don't be fooled though, this is an album that appeals solely to the darker side of human nature. They're ethereal in a way that you'd might associate with sitting alone on

an empty stretch of beach as the tide rolls in, littering the coastline with medical waste and human debris.

The Final Cut
Consumed
Netzwerk

Although they've been around in one form or another since 1988, Consumed is the first LP by The Final Cut's current roster and their first release for Netzwerk. Moving away from their previously techno-oriented style TFC's newest project combines Meat Beat Manifesto's big-bass aesthetic with the kind of phrenetic energy you'd expect from Nine Inch Nails. Mix these elements together with a little help from Chris Connelly, William Tucker and Skinny Puppy's Ogre and you've got a mind bending industrial logic-bomb just waiting to explode across your sensorium. This is the kind of album that you get lucky enough to run across every so often. It's high energy, aggressive, thick with beats and heavy on the bass. Even better is the fact that TFC has the good taste to throw all that on the back burner every so often to draw you into a cool groove or two.

Then with the flick of a switch and the blink of an eye it's right back on top of you.

Skrew
Burning in Water
Drowning in Flame
Metal Blade

Formed from the remnants of hardcore outfit Angkor Wat, Skrew is part of the new breed of guitar driven industrial made so popular by the likes of Ministry and the dozen or so other projects that Al Jourgenson's been involved with in the past few years (months?). My initial impression of Skrew was kinda lukewarm. It was decent, but nothing to exciting or original. Then a funny thing happened, I flipped the tape over and was immediately transported to an alternate reality where these guys were pretty fucking good. Whereas the first side of the album was fairly repetitious, side two was diverse enough and interesting to get a genuine "WOW!" outta me. There was a really original cover

of "Sympathy for the Devil," elements of hip-hop blended into one song and scads of diverse sounds. I guess all that engineering help by Uncle Al and his cronies paid off. So if you see this with-in arms reach you should definitely think about stealing a copy. It's worth the effort and a listen.

The Wolfgang Press
Queer
4AD/Warner

Queer aptly titled makes reference to the unusual, an odd or shady sort of character. With the past ten years and 5 LP's of original production, The Wolfgang Press have certainly earned the right to use the title.

From the beginning, rhythm has been an integral part of their music. In Queer, both rhythm and melody are used to a greater extent than before. Lacking the darker, more sinister edge of their previous releases, Queer strives for a more uplifted state of mind.

The more straight forward soulful elements of the 1988 release Bird Wood Cage have also been toned down. In substitution TWP have produced some incredibly funky guitar and bass lines. Elec-

tronics are also used to a greater extent, both drum machine and keyboard add an intricate layer of sound to the album.

In contrast to their other releases, Micheal Allen speaks his vocals more often than he sings them. However, there are occasions when he breaks his calm composure.

The solitary nature of the bands recording style has also been altered. Up to 13 contributing artists have added to the complexity of the album. Among them Throwing Muses bassist Leslie Langston, who provides bass as well as backing vocals on several tracks. Annie Anxiety also contributes vocals for "Birdie Song" and "Dreams and Light."

Musical highlights of Queer include an amazingly funky cover of R. Newman's "Mama Told Me Not to Come." Also included are, "Louis XIV," a romp through historical monarchy, and "Birmingham," a Velvet Underground sample laden song about injustice. The strongest track on the album being the all out aggressive "Sucker."

When choosing between domestic or import releases of Queer, the cover photography isn't the only difference. The sound quality of the im-

port is considerably better. Queer is not The Wolfgang Press' most thematically developed album. However, its musical complexity and uplifting character are substantial enough to make it one of the best releases of the early 90's.

-Jefferson P. + Rhonda W.

Depth Probe Presents
Big Game Hunter
Audiocon

A great compilation from the Minneapolis techno-industrial scene. Whatever your taste is this baby has it. The line up includes Dada legion, Lies incorporated, Tool + Die, and project X just to name a few. Well worth a listen.

For info write:

Audiocon
54 S. Ninth St. Suite 137
Minneapolis, MN. 55402

Special thanx to Jay
Forness for going out of his
way for me time and time
again.

Well that wraps up issue two We
hope you liked it .

Jordan + Jeff



Just Think, You Only Need 29 More To Make A Coat.

Most people don't realize the true cost of a fur. But the fact is, to make a single coat, dozens of animals must pay with their lives. Animals who are mercilessly trapped. Drowned. Even electrocuted or gassed on fur farms. So if you're thinking about buying a fur — don't.

Because no matter how many reasons you have for wanting one, there are 30 good reasons not to.

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Yes, I'd like to support the fight against the fur trade.

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City State Zip

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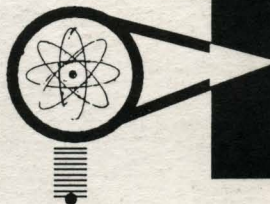
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